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the paper numbered XVI in dealing with this very question he gives no such specific date, and it would be of value to the reader to know which of the two papers is the later, and represents the writer's latest views. A few rough charts would have been decidedly helpful in illustration of the papers which deal with disputed topography, e. g. of that concerning the location of Terina. Typographical errors are not uncommon: cf. *Ansonians* (p. 18); *pros pere* (p. 94); *Eridamus* (p. 153); 47 B. C. for 474 B. C. (p. 220); *provocatione* (p. 285); *Procunsular* (383); *Sardina* (p. 440); *Voltaterrae* (p. 441). The expression "Mediterranean City", and "Fasti Consolari" are errors of the translator. The book is provided with an index of proper names, but there are some omissions, and occasionally errors, e. g. under Nuraghi the reference to p. 171 is wrong.

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The *Electra* of Sophocles, with a Commentary abridged from the larger Edition of Sir Richard C. Jebb, by Gilbert A. Davies. Cambridge University Press, Cambridge, England. New York: G. P. Putnam's Sons (1908). \$1.10.

Granted the superexcellence of Sir Richard C. Jebb's edition of *The Plays and Fragments of Sophocles*—and few are rash enough to dispute it—there is little to be said about the abridgment of Jebb's *Electra* by Gilbert A. Davies, Professor of Greek in the University of Glasgow, made as are others in the series of abridgments now complete for the seven plays, by the simple process of omission, except that this process has been applied with care and good judgment. Apart from the carrying out of this well-defined plan the abridger's hand does not much appear. The restrained task, however, is well done. The meat of the matter is kept; the difficult points are explained; what we seek we find. We lose regretfully some comments, especially those that throw light on ancient custom, such as the note in the larger edition on γένος (485). So, too, some examples of Jebb's *curiosa felicitas* might have been borrowed from the translation accompanying the larger edition to the edification of the abler student.

The omissions are, in general, these: many footnotes to the introduction; the paragraphs of the introduction on the translation of the *Electra* by Atilius, on the *Oreste* of Voltaire, on the *Oreste* of Alfieri, and on traces in art of the Aeschylean and Sophoclean plays; a part of the discussion of manuscripts, editions, etc., a part of the elaborate metrical analysis; a part of the critical apparatus; the translation accompanying the text; many discussions of readings and emendations, and discursive parts of other notes; the critical appendix. The residuum is this: a verbatim remainder of the introduction giving an account of the development of the *Orestes* story from Homer to Aeschylus and of the dra-

matization of the story by Aeschylus, Sophocles and Euripides; a discussion of manuscripts, editions, etc.; a good and sufficient metrical analysis; a cast of parts; a structural analysis of the play; a list of *dramatis personae*; Jebb's text with variant readings and some emendations given in footnotes; one hundred and twenty-seven pages of notes—a well-nigh verbatim reduction from the larger commentary; a Greek index; an English index.

In the introduction to this or any edition of a play of Sophocles a few words on the life of Sophocles and a few more on the constraint of legend and dramatic convention on the Greek dramatist would be welcome. The student may turn to his dictionary for these matters and will not; his instructor should tell him of them and may not. The asterisks marking suspected readings are not well deleted from the text; variant readings and emendations are well put under the eye in footnotes. Stage directions in the Greek text are useful and clarifying if one teacher of Greek may judge from his experience, and Jebb so thought in making his own abridgment of his larger edition of the *Oedipus Tyrannus*; it was an example to follow. One teacher of Greek thinks also that to print the metrical schemes of choruses with the choruses would be a useful practice. The tune's the thing and few there be that find it. A good ear and a knack for meters make tolerable songs, but the rest were better silence; yet if the metrical schemes were under our students' eyes they might have "so sweet a breath to sing" that we should be entranced by their dulcet symphonies. From the notes we would subtract nothing yet might desire to add a little to them here and there despite the clear-cut scheme of editing. For instance, and only for instance, a few words about Procne, Itys and Philomela would be in point on l. 107, that same potential dictionary to the contrary notwithstanding; and by the same token, or despite it, a few on Niobe (150) and a few more on Iphigeneia (531). The notes on μή οὐ (107, 133) are not very satisfactory and suggest that the absence of grammar references in English editions commends their presence in American editions; they are a brief, lucid and satisfactory means of explanation and, in an increasingly grammarless and ungrammatical land, important likewise. The scholiast's remark on εὐροῦσ' (278) is better than Jebb's and briefer. κατηγορεῖ (381) invites a repetition of Jebb's interesting note on *Antigone*, 774. Expressed notes on some words—as on κύρο (919)—would be better than references to other plays. The seductive rendering, after Whitelaw, of l. 1451 is a good instance of overtranslation; the Greek words are by no means so concrete. The indexes follow the larger edition as nearly as may be. The Greek index is fairly good; ampler ones, like Holden's, are really useful. The English index is good. The front cover bears a somewhat Socratic head of Sophocles after the Lateran statue—*longo sed intervallo*; but the

cover design in general is good. The binding and paper are not up to the English average. The print, with but few exceptions, is clear and legible. All said, "the substantial matter is well forged out" and the book is a very good one; it assumes intelligence in the student, which is complimentary to the student.

It is good to have so excellent an edition of the Electra available for our classes. The play deserves more frequent reading among us. With Sophocles, we must take the legend—not more repellent than some others—as we find it, thankful that a ram was put in the thicket for Abraham and that later Greek legend did as much for Agamemnon, but mindful that orthodoxy made better plays at Athens, though not perhaps better rhetoric, than heterodoxy. The play itself is forward-moving and rapid from the first, and full of good lines, good passages and good scenes. The horrible business of matricide is despatched without waste of words or strokes and the best comment is Orestes's own: "All is well within the house if Apollo's oracle spake well". The concluding scene in which Aegisthus is led to his death reaches the high point of tragic irony.

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Livy. Selections from the First Decade. Edited by Omer Floyd Long, of Northwestern University, in the Lake Classical Series. Chicago: Scott, Foresman & Company (1908).

This edition belongs in the series so severely criticized in an editorial in THE CLASSICAL WEEKLY 2. 121. To those who agree with this editorial nothing more need be said, for the entire plan of the book is wrong. If, however, one believes with the editor that students should not be compelled to buy expensive editions, containing masses of material of no practical service to them, and inserted mainly to afford scholars an opportunity of 'showing their ability', such editions as this may well serve as an emphatic protest. The proper interpretation of an author to a class depends in any case largely upon the teacher, and not upon the author's display of erudition in the notes. On the other hand, the student has a right to be supplied with a text with annotations sufficient to meet his reasonable demands. The reviewer would say that this edition is rather too meager.

The Introduction (pp. 9-22) deals with Livy's life, title and scope of his works, earlier histories of Rome, Livy's sources, method and purpose, style and syntax, and is in the main well written, although one can hardly think that the author meant to call Livy's history "a work of art, conscientiously executed by the standards of the author's own day" (the italics are the reviewer's). On p. 17 one should read *were* for "was". Also on p. 19, read *disertissimus* for *dissertissimus*. The text (pp. 23-160) contains twelve selections from Book 1 (about two-

thirds of the book), four each from Books 2 and 3, one each from Books 5 and 7, and two from Book 9. The book is prefaced by two maps, one of Central Italy, and one of the 'Servian City'. The notes are on the same page with the text. The printing is attractive and the proofreading good.

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## CORRESPONDENCE

My attention has been drawn to two editorials in THE CLASSICAL WEEKLY 2. 121, 129, containing a criticism of my editorial in The Classical Journal 2. 1, and of my edition of the Phormio. As the remarks made seem to me likely to give a wrong impression to those who do not remember the editorial in question and who have not seen the Phormio, I should like to say a few words on the points raised.

In the first place, I did not in any way criticize or reflect upon the scholarship of the editors of the two textbooks which I reviewed. So far as I knew the books were not open to criticism along that line. I did not examine them from that point of view; to prevent the possibility of confusing issues I assumed that the information contained in them was sound and accurate, nor have I ever had any reason to doubt the correctness of my assumption. What I attacked was the *class* of college text books which they represented and my criticism was based on the conviction that the books were wholly inappropriate for the students for whom they were ostensibly intended. That Professor Lodge has often heard these books highly commended does not surprise me in the least. I also have heard them commended, but never for their qualities as text books.

With regard to my edition of the Phormio, Professor Lodge intimates that I probably spent two weeks or even less time on it. Some aspects of this remark I do not care to discuss. All I wish to say is that the question of time is not germane to the issue. It does not make a particle of difference whether an editor spends five years or two years or a month in the preparation of his book; or whether he compiles it in *hora stans pede in uno*. There is but one test by which the book should stand or fall: does it meet the needs of the class of students for whom it is written? This brings us at once to the question, what assistance should be given to the average freshman—not the weakest or the strongest, but the average—reading Terence for the first time, in order to enable him to prepare his recitation in a reasonably satisfactory manner? Such a student's needs can be roughly summarized under four heads:

(1) He will find in the play a number of passages, the translation of which will be beyond his powers and equipment. These should be trans-